

- Go through sheet, demonstrate. Then **improvise**.
- The topic is **vast**, hence the handouts.
- Terminology **extended technique** is problematic. Def.: **playing techniques that have been developed over the last 40 years or so**.
- The current framework is one of “unlimitedness”. Instrumental possibilities are no longer style-bound. Quote:

Amongst forward-thinking Western musicians of today, the attitude towards sound and silence as the basic fabric of music has been governed by a new, post-Modernist aesthetic. All sound-producers are treated as musical instruments, which are then, in turn, regarded purely as sound-sources or generators in an attempt to find the full extent of their acoustic potential. Such a notion usually entails the expansion of instrumental performance techniques to an absolute limit, where applicable. Musical instruments are now being scrutinized independently of any particular musical style, because the formulation of criteria by which instrumental sounds and playing techniques may be said to be intrinsically musical or unmusical has been rendered irrelevant. All instrumental capabilities are now, in themselves, artistically valid, and are freely available to be selected and utilized by all musicians as they see fit: instruments and sounds have been “unlimited”.

e.g. Traditional assumption re WW (monophonic; 12.e.t.), shown to be untrue.

- Historical overview (of milestones in the 20th century):
  - Futurists; Americans; John Cage’s **4’33”**; electronics; jazz musos; classical players (Smith / Eaton; Gazzelloni / Berio)
- **Collaboration:** absolutely necessary! Composers must actually **hear** the sounds demonstrated by the performer. **Context:** a sonority may work in isolation, but not within the piece itself. Performers must be allowed to test their work-in-progress.
- **Replicability problem:** two main factors:
  1. Variability of instrumental design.
  2. Individual performers’ physiological limitations.
- **Solutions** to this dilemma:
  1. Adapt data; specify an *ossia*.
  2. Adhere rigidly to the specified technical data. e.g. my recorder piece **Helical Ribbon**.
- **Charts:** best treated as a starting-point for experimentation. A performer’s solution to any technical problem or discrepancy in a piece ought to coincide – in detail and/or spirit – as much as possible with the composer’s wishes.
- **Different sizes of instrument need separate charts:** data isn’t easily transferrable.
- **Read out as if a quote:** If you wish to play genuine new music, the bottom line is that you are obliged to explore the full potential of your instrument. With extended techniques, a lot of nuances and technical details may well be unnotatable. Therefore, players must become totally familiar with their instrument, and with each sonority’s many performance requirements. This in turn demands technical **control**, which will develop only through practice, practice, and yet more practice! - preferably in consultation with a knowledgeable teacher and a good set of texts. (Even prefaces to scores are valuable.) Don’t regard hard work as onerous, or beneficial only for playing ‘new music’: acquiring new skills will enhance (not impair) your technique in playing traditional repertoire. e.g. you will develop heightened sensitivity of articulation, improved breath control and fingering dexterity, and a better ear in detecting nuances of timbre and intonation. (The accusation that extended techniques will damage your instrument and your technique is just a myth perpetuated by reactionary teachers.) Nevertheless, there are two hurdles to overcome:

1. New modes of playing do require perseverance. Detailed discussion in specialist texts is enormously beneficial.
2. Fear of the musically unknown or unfamiliar (this is, of course, a rampant problem in our overly nostalgic postmodern/conservative culture) can cause techniques which are inherently straightforward and natural to be extremely difficult. This is just a problem of **attitude**. e.g. most recorder players become glacial whenever they see a quartetone in their part. Yet there are **no** new techniques to be perfected! (Most quartetone fingerings are **cross fingerings**, like those of many standard chromatic pitches on the recorder.)